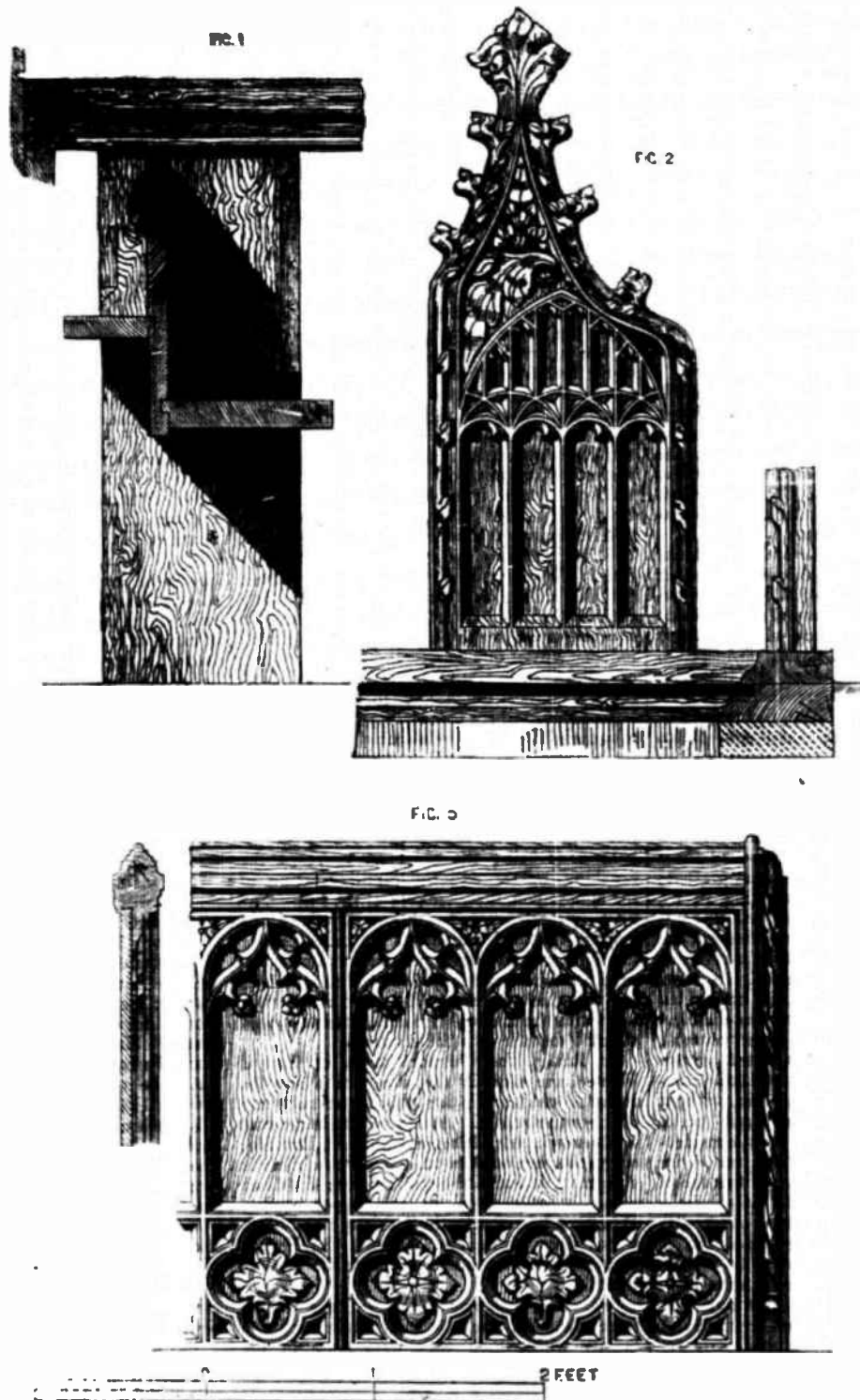


## CARVED BENCH ENDS.



to their being worked for the Paris market. The basalts also are rare, at least for practical building use. They are, however, occasionally used for flagging, as in the Rue de la Paix, de Richelieu, &c.\*

GEO. BURNELL.

## CARVED BENCH ENDS.

We add to our collection of bench ends, Figs. 1 and 2, from Atherington Church, Devon, with section showing seat and bookboard; and Fig. 3, from Plympton Church, in the same county. The form of the capping in Fig. 1 would not conduce to the comfort of the sitter.

\* To be continued. The foregoing paper was read at a meeting of the Institute of Architects on the 4th instant.

## ETTY'S WORKS—AN HONOUR TO THE NATION.

In conformity with the proposition made by the Society of Arts, in 1848, to "assist in the formation of a National Gallery of British Art, by means of public voluntary contributions, arising from donations and annual subscriptions, and from the proceeds of an annual exhibition of the pictures and studies of some one eminent artist," a collection from the finished works and studies of Mr. W. Etty, R.A., has been opened in the Adelphi, wonderful for its richness in all the attributes and excellencies of art, as for the evidence it affords of the untiring perseverance exhibited by this great artist through the ups and downs of some thirty years, the manly energy that characterised his determination of succeeding, in spite of the many difficulties that beset his early career. The repeated rejection of his pictures (as we hear from himself in his own

unvarnished biography\*), the heart-burnings of disappointed ambition, seem only to have stimulated him to further efforts. When it is seen that such pictures as his "Judith and Holofernes," "Mercy interceding for the Vanquished," and "Benaiah," could meet with no purchasers until bought by the Scottish Academy for a comparatively trifling sum, our young artists will be encouraged against similar disheartening freaks of fortune. The possessors of such treasures may well congratulate themselves,—certainly, few could place them better.

The variety in the collection is not the least striking feature of the exhibition; one would imagine, from surmise, that it would be impossible for one man to produce so many dissimilar works, particularly taking into consideration the repetition of *material*; and although at first glance

\* In the *Art-Journal*.